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UDC 787.1.087.1

DOI: 10.17674/1997-0854.2017.1.092-098

THE MAIN ASPECTS OF GIUSEPPE TARTINI'S INFLUENCE ON THE VIOLIN SONATAS BY IVAN KHANDOSHKIN

At the start of its history, the Russian violin school existed under the strong impact of European culture and was guided primarily by Italian musicians. The Russian nobility regarded the Italians as setting great examples for imitation, and entrusted them with the leading artistic positions at the court. For example, composer and conductor Giuseppe Sarti served at the Russian court for decades and actively assisted the promotion of Italian music. Within a short period of time, the Russian Empire became one of the most progressive cultural centers, attracting a multitude of European musicians, while producing its own indigenous talents, many of whom were taught by Italians. Consequently, the first Russian musicians, most notably violinists, violists and singers, frequently applied Italian models and techniques in their performances and musical compositions, adhering to the public demand for Italian music. The works of Italian violinist-composers formed and comprised the primary violin repertoire at the Russian court of the 18th century, influencing the later developments of the Russian violin school.

Ivan Khandoshkin was a connoisseur of Italian music and was recognized as a master of improvisation in the Italian style. Although Khandoshkin managed to become the first Russian violinist, raising the Russian school of violin performance to the level of a self-sufficient musical phenomenon, it is important to remember that he constantly turned to European models in his performance and his composing. According to various documental records, including the catalogue from the Moscow Foundling Home¹, Ivan Khandoshkin was thoroughly familiar with the violin works of Pugnani, Boccherini, Vivaldi, Corelli, Tartini, and others. Furthermore, fostered by Italian violinist Batista Tito Porta, Khandoshkin worked closely with some of the leading Italian musicians, adopting their techniques and performing traditions. Being an avowed improviser, Khandoshkin was also one of the few Russian violinists (if not the only) to be treated equally alongside the famous Italian

guest-virtuosos. A number of successful Italian violinists – F. Giardini, F. Fiorillo, G. Albetrazzi, F. Tardi, and especially F. Sartori and A. Lolli, were Khandoshkin's competitors on the Russian stage for many years, and directly influenced his performing and compositional style, encouraging him to attain perfection in the performance of Italian music. Ivan Khandoshkin was also known as a passionate follower of Giuseppe Tartini, having adopted the methods introduced in Tartini's treatise *'Trattato di musica secondo la vera scienza dell'armonia,'*² which had not been published in the Russian Empire at that time, but, very likely, had been brought to the Russian court by Italian musicians.

As a solo violinist, and practicing orchestral musician, Ivan Khandoshkin, had an extensive knowledge of Italian music, with its techniques and stylistic nuances, which he was capable of adopting while composing his own solo violin music in the Italian style. However, notwithstanding the abundance of Italian violin composers at that time, it was still Giuseppe Tartini's violin music which had the greatest effect on Khandoshkin's violin sonatas, especially on his manner of treatment of the bow technique. The influence of Tartini is also perceptible in the special attention Khandoshkin gave to the violin timbre, supporting it with considerable expansion of the violin range. Following the European models in his violin sonatas, Khandoshkin utilized the compositional principles of eighteenth century sonata form, paying special attention to the clear differentiation of the two main theme groups. This manner of application of the sonata form also most likely came from the methods of Tartini, who actively promoted dramatic, technically challenging violin music based on profound contrasts of themes.

The influence of the artistic concepts and methods of Giuseppe Tartini may be disclosed in all the violin sonatas by Ivan Khandoshkin and is distinctly apparent in many aspects of Khandoshkin's violin music.

Let us review **the main aspects of Tartini's influence on the violin sonatas by Ivan Khandoshkin:**

Like Giuseppe Tartini, Khandoshkin was interested in broadening the expressive potentials of the violin, aiming to expand its vocabulary by introducing new techniques and performing methods. This endeavor furthered the dramatization of violin music, which, according to Tartini, had the necessity of expressing all types of human emotions in order to reach new artistic levels in violin performance. It is interesting that in many ways Giuseppe Tartini was guided by the authoritative theoretical works of the Italian *Kapellmeister*, Gioseffo Zarlino,³ one of the first music theorists to promote the idea that music “must affect the human’s soul, and incite diverse human emotions.”⁴ So, in this sense, Tartini’s violin performing style, with its technical innovations, was inspired by this progressive philosophical idea from the past, and also was influenced by the Italian *concitato* (“agitated style”), which had been widely used in early Italian Baroque music. Ivan Khandoshkin, in his turn, most likely possessed the knowledge of the Italian *concitato*, because music in this style (including a number of works by Claudio Monteverdi) had been performed at the courts of Saint-Petersburg. Moreover, close analysis of his solo violin sonatas indicate some influence of the Italian *concitato* as well, demonstrating a certain connection to the rhetoric that was typical, not only for Baroque music, but especially for the compositions of Giuseppe Tartini. For instance, there is an extraordinary example in the second movement of the *Sonata in G minor* in which Khandoshkin uses agitated and persistent, repetitions of a very dissonant interval (the minor second) in order to intensify the dramatic culmination (Example 1).

1. Sonata in G minor (II)



At that time dissonances in music were very sparse and possessed a passing function, whereas, in Khandoshkin’s case, dissonances are deliberately used as an important element of musical development. Such use of dissonance in a Classical composition of the eighteenth century undoubtedly demonstrates Khandoshkin’s boldness as a composer. Therefore, it is possible to state that Ivan Khandoshkin’s interest in expanding the technical and expressive potentials of the violin was in many ways inspired by Tartini’s ideas and elaborations about the dramatization of violin music and performance. At the same time,

by adopting these innovative ideas and methods of Tartini, Khandoshkin was able to elevate them to a new level;

As a consequence, the dramatization of violin music created a noticeable impact on the overall concept of the sonata cycle. Giuseppe Tartini would typically compose deeply contrasting movements, presenting a wide range of different emotions and feelings to the listener. Similarly to Tartini, Khandoshkin’s solo violin sonatas demonstrate an extreme diversity of emotional states designated by different sections of the form. Khandoshkin’s sonatas would typically start with a darker ‘tragic’ mood, move to lighter colors, then return to a certain melancholy at the end. This artistic logic assisted Khandoshkin in the creation of comprehensive, and cohesive sonatas, which have evolved into a well-organized cycle. The presence of several contrasting musical themes connected Khandoshkin’s sonatas to the style of early Classicism with its concise forms. Combining this with an active type of musical development demonstrated the Baroque through-composed form, resulting in an advanced overall style. This intricate balancing between clear-cut sonata structure and through-composed form also comes from the style of Tartini’s violin sonatas. As for the influence of through-composed form, it is possible to draw some connections to Italian Baroque violin sonatas, and, more specifically, to the trio sonatas by Corelli.

All of Khandoshkin’s violin sonatas demonstrate the influence of Italian theatrical drama, which may also be traced in Tartini’s works for violin solo. Both Tartini and Khandoshkin incorporated the main principles of Italian theatrical drama in their music, implementing the dramatic theatrical solo monologues, which alternated with the orchestra or chorus. This artistic method was advanced by Giuseppe Tartini, who claimed that solo violin music needs to be based on human speech which, according to him conviction, would be helpful in composing a comprehensive solo piece. The strong connections between rhetoric and music were typical for the Baroque era, but in Tartini’s violin sonatas these bonds often played a decisive role in the process of writing a melody. Similarly to Italian drama and the violin music of Tartini, Khandoshkin’s sonatas contain episodes of recitation, which imply the characteristics of an actor’s speech (including the well defined recitative-like phrases, diverse fermatas and/or pauses, various leaps, etc.) For example, in the second movement of the *Sonata in G minor* he introduces a recitative-like episode (Example 2).

2. Sonata in G minor (II)



1. The presence of traits of vocal music of Khandoshkin's sonatas, primarily in the type of melodicism used and application of such bowing techniques as legato, reflected the influence of Italian opera as well. Since Khandoshkin composed his sonatas in the Italian style, it was obviously his intention to implement not only the general features of Italian music, but also certain characteristics of Italian opera. He accomplished this by focusing mainly on the famous *lamento* with its descending short musical phrases, pauses, and short lyrical motives that typically represent the emotions of sadness or melancholy. One such example can be found in the first movement of the *Sonata in G minor* (Example 3).

3. Sonata in G minor (I)



2. The vocal nature of the melodies is also dictated by the composer's appeal to Russian melodicism. Even though, in his sonatas, Khandoshkin did not utilize Russian folk songs the way he did in his variations, some of the episodes do display the influence of Russian folk song, as reflected in the harmony. For example, in the opening of the third movement of the *Sonata in G Minor*, Khandoshkin included an episode that is based on a repeated secondary dominant progression, followed by leading tones (C–C#) in bass line, which is typical for Russian lyrical folk songs (Example 4).

4. Sonata in G Minor (III)



This requires the violinist to imitate Russian two-voice singing in order to create a stylistic, and coloristic, contrast to the rest of the piece. It is interesting that this movement is written in the form of variations – Khandoshkin's favorite genre to utilize in his works based on Russian folk songs. It follows that the elements of Russian melodicism introduced in the opening theme constitute the harmonic structure of each successive variation,

making an entire movement “folk-like”. The entire third movement is based on Russian melodicism (each variation contains the same harmonic elements) (Example 5).

5. Variation III



Such reference to folk song harmony in the sonata genre, which is clearly different from a direct quotation of melody, is likewise derived from the methods of Giuseppe Tartini, who asserted that “in order to be a good violin player, it is important to be a good singer.”⁵ Tartini himself often incorporated Italian gondolier folk songs in his works.

Since Tartini was known for developing violin bowing techniques, he paid special attention to the right arm, focusing on producing a strong and rich sound. Like Tartini, Khandoshkin was clearly interested in improving right hand techniques. For this end he made use of various double- triple- and quadruple-stops, string crossings-over and staccato passages, all of which require the use, and good distribution of the ‘weight’ of the right-arm (Examples 6–8).

6.



7.



8.



To continue elaborating on the impact of Tartini on Khandoshkin's violin sonatas, it is necessary to review another aspect of this influence more closely. As has already been demonstrated, Khandoshkin was guided by Tartini's approaches in many ways, and the use of cadenzas seems to be another domain where Khandoshkin applied some of Tartini's methods.



While writing his violin sonatas, Ivan Khandoshkin would compose cadenza-like episodes, inserting them in the different sections of the form of the respective work. At certain times, he would write down these small cadenzas, but more often he would place a fermata, or a longer note, at the end of the musical phrase (cadence) or larger section, implying that the violinist should improvise on his own, developing the main musical material of the sonata in a virtuosic manner. This method stems from Italian Baroque music, where soloists were expected to improvise on long fermatas, impressing the public with their ingenuity and virtuosity, enabling the other musicians of the orchestra prepare their scores, re-tune, or switch bows, without distracting the audience. As a soloist and orchestra concertmaster, Khandoshkin was often obliged to improvise during his performances of Italian operas, concertos and various works for chamber ensembles, which evidently developed his skills of improvisation in the Italian style, and affected his own music.

Similarly to Tartini, Khandoshkin incorporated something similar to “natural” and “artificial modes”,⁶ as well as “florid” (artificial) cadences which, in his case, imply large-scale improvisations. In Tartini’s interpretation modes did not mean keys, but implied a method of creating and then incorporating embellishments and ornamental figures (or short cadenzas) into the music. According to Tartini, natural modes are small embellishments which the performer can feel intuitively and are “taught by Nature herself”.⁷ Artificial (compound) modes are applied according to bass progression and should vary the main melodic material of the musical work. In the case of these it was preferable for the composer to write them down and insert them into the cadential points of the melody, or in any other spots in the music, regardless whether or not the melodic phrase was completed. Tartini also suggested including either florid (artificial) cadences⁸ in places marked with a *fermata* or long notes which suggested this *fermata* to be held as long as the performer wishes, “at his own will”.⁹ The “cadences” may occur at melodic cadential points, or where the melody stops, thereby completing the melodic line naturally. The following are a few examples that demonstrate the similarities between the methods described in Tartini’s treatise and fragments from Khandoshkin’s sonatas, once again demonstrating Tartini’s influence on the latter (Examples 9–12).

9.

Tartini:



Khandoshkin:



10.

Tartini:



Khandoshkin:



11.

Tartini:



Khandoshkin:



12.

Tartini:



Khandoshkin:



Generally speaking, in Khandoshkin sonatas the natural and artificial modes are applied as ornamental figurations within or at the end of musical phrases and often have a fill-in role, whereas the artificial cadences, present in the music in the form of improvisatory cadenzas, depending on where they are placed in the composition, could possess a developmental, transitional, or conclusive function. By applying these methods to his sonatas, Khandoshkin allows the performer to demonstrate not only his or her originality in using ornamentations, but also to prove his or her artistic talent while improvising the “florid” cadenzas.

Since Khandoshkin’s performing and compositional practice was closely connected with the art of improvisation, it would be appropriate for the violinist performing the composer’s music to include at least some short impromptu embellishments in these sonatas. The complexity of the method of modes, and the overall singularity of Khandoshkin’s style may create difficulties for the violinist in regard to improvisation. While performing Khandoshkin’s sonatas, the violinist must carefully choose not only the optimum places in the music for the “modes” and “cadences”, but, more importantly, their respective styles and techniques which comprehensively represent the specificity of Khandoshkin’s music. Furthermore, the properly chosen techniques take on special significance, because they assist greatly in the

overall stylistic and structural cohesiveness of the musical work.

The method of modes in Khandoshkin's interpretation has a very free improvisatory approach and is typically associated with complex ornamental figurations during or at the end of a musical phrase. Some inconsistency in Khandoshkin's score markings, most likely, comes from a tradition of the eighteenth century, when composers often neglected to indicate most of the tempo and dynamic indications, leaving this prerogative to the performers. Conforming to this tradition, Khandoshkin usually supplied his scores with very sparse score markings, making it difficult for the violinist to determine the best place for natural and artificial modes. Despite this difficulty, the violinist still must carefully choose the place for any kind of embellishment, in order to prevent a breakup of the melodic cohesiveness. Generally speaking, the best instances for embellishments would be at the melodic cadences, pauses in between two musical phrases, and notes of longer values (half-notes or longer). The spots where there is a large leap in the melodic writing, as well as the notes marked with trills, also present good instances for bringing in more elaborate ornamental figures.

As has already been mentioned, the florid cadences in Khandoshkin's sonatas may carry different functions. If the fermata sign, denoting the place for a cadenza, appears at the end of a

melody or a larger musical section, the violinist should focus his improvisation on the affirmation of the main music material, rather than on its development, and create a type of virtuosic coda.¹⁰ In places where the note or musical section (phrase) following the fermata, is preceded by any kind of embellishment (mode), the violinist must end his or her cadenza in such a way as to create a smooth transition to the next note or section with no break in the melodic line. While improvising a cadenza, the violinist must adhere to the overall style of the musical composition, while diversifying it with different bowings and colors. However, all the bowings not introduced before in the music, must be incorporated with caution, in order to avoid stylistic inconsistency and to prevent possible break-up of the musical and stylistic cohesiveness.

Khandoshkin became the first Russian violinist and composer to develop the genre of the violin sonata and its violin techniques to a greater extent than any other Russian violinist or composer of the eighteenth and nineteenth centuries. This was only possible because of his unparalleled understanding of the existent genre of the violin sonata and his unique ability to combine this knowledge with the European performing traditions. All three of his sonatas for violin solo were obviously composed under a strong Italian influence, and became the first and, in my opinion, the best examples of such works written in Italian style by a native Russian composer.

NOTES

¹ Russian: Московский Воспитательный Дом [Moskovskiy Vospitatel'nyy Dom].

² Padua, 1754.

³ One of the most famous Italian music theorists (1517–1590), who was also a composer and the Kapellmeister (*maestro di cappella*) at the Cathedral of St. Mark.

⁴ See: [2, p. 53].

⁵ *Ibid.*, p. 132.

⁶ The terminology of Giuseppe Tartini, introduced in the second part of his "*Traité des Agréments de la Musique*".

⁷ Tartini, Giuseppe "*Traité des Agréments de la Musique*" (English translation by Cuthbert Girdlestone).

⁸ What we would call a cadenza.

⁹ See: [2, p. 135].

¹⁰ Different music theorists provide different terms of this: codetta, micro-coda, short closing episode, et.

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The Main Aspects of Giuseppe Tartini's Influence on the Violin Sonatas by Ivan Khandoshkin

The outstanding Russian violinist Ivan Khandoshkin has comprehended profoundly the traditional Italian musicians who exerted an influence on his music and performance. The greatest amount of interest was demonstrated by him in the achievements of Giuseppe Tartini. The author of the article, examining Khandoshkin's sonatas, demonstrates their closeness to Tartini's aesthetics and compositional techniques. Along with the general tendencies of the bow technique, interpretations of the timbre of the violin, expansion in the range of the instrument, the more essential aspects of Tartini's influenced are accentuated: gravitation towards the Italian style of *concitato* (in particular,

the usage of dissonant instruments); a reliance on the peculiarities of the operatic recitative; manifestation of the specificity of the operatic style of *lamento*; transmission of the vocal nature of folk melodicism; balancing between concise structural organization (with profound contrasts between the respective sections) and a through type of development; expansion of the technical possibilities of the right hand (the enrichment of the strokes). Special attention is given by the author of the article to Khandoshkin's cadences, perceiving an adherence to the methods of Tartini in this sphere as well. Thus, Khandoshkin's indication of the *fermata* (or a sustained note) at the end of a musical phrase or section presumes the improvisation by the performer, carrying out both a decorative and a form-generating function. Deepening the violin's expressive capabilities and bringing in new performance techniques, Khandoshkin was the first to develop the genre of the violin sonata in Russia. This became possible as the result of his unique talent of unifying his own practical habits with Western European performance innovations.

Keywords: Ivan Khandoshkin, Giuseppe Tartini, the Russian violin school, the Italian violin school, the solo violin sonata, technique of violin playing.

Основные аспекты влияния Джузеппе Тартини на скрипичные сонаты Ивана Хандошкина

Выдающий русский скрипач Иван Хандошкин глубоко постиг традиции итальянских музыкантов, оказавших влияние на его творчество и исполнительство. Наибольший интерес он проявил к достижениям великого Джузеппе Тартини. Автор статьи, рассматривая сонаты Хандошкина, показывает их близость эстетике, композиционным приёмам Тартини. Наряду с общими тенденциями техники смычка, трактовки скрипичного тембра, расширения диапазона инструмента, выделены наиболее существенные аспекты воздействия Тартини: тяготение к итальянскому стилю *concitato* (в частности, использование диссонирующих интервалов); опора на особенности оперного речитатива; воплощение специфики оперного стиля *lamento*; передача вокальной природы народной мелодики; балансирование между чёткой структурной организацией (с глубокими контрастами разделов) и сквозным развитием; расширение технических возможностей правой руки (обогащение штрихов). Особое внимание автор статьи уделяет каденциям Хандошкина, усматривая и в этой сфере следование методам Тартини. Так, указание Хандошкиным *fermata* (либо выдержанной ноты) в конце музыкальной фразы или раздела подразумевает импровизацию исполнителя, выполняющую как декоративную, так и формообразующую функции. Углубляя выразительные возможности скрипки и внедряя новые исполнительские приёмы, Хандошкин первым развил жанр скрипичной сонаты в России. Это стало возможным благодаря его уникальному таланту объединения собственных практических навыков с западноевропейскими исполнительскими новациями.

Ключевые слова: Иван Хандошкин, Джузеппе Тартини, русская скрипичная школа, итальянская скрипичная школа, сольная скрипичная соната, скрипичная техника.

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